



Royal
Academy
of
Music



PROSPECTUS
for entry in 1994

Front cover:
Lynn Harrell rehearses
with the Sinfonia



Her Royal Highness The Princess of Wales
President of the Royal Academy of Music



Royal
Academy
of
Music

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth
The Queen Mother

President

HRH The Princess of Wales

Royal Academy of Music
Instituted 1822
Incorporated by Royal Charter 1830

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MESSAGE FROM THE PRINCIPAL



Lynn Harrell, thirteenth
Principal of the Royal
Academy of Music

In thirty-five years of international touring, I have come to know music schools throughout the world. It was not until I first walked into the Royal Academy of Music in 1987, however, that I finally felt completely at home. The Academy has seen radical changes in recent years and the inspiration for many of these changes came from my predecessor, Sir David Lumsden. The transformation of the Academy, from a position of national eminence into a conservatoire at which many of the finest young musicians from all over the world want to study, is a process I have therefore watched at first hand.

The various strands of a true musical life come together in this historic institution. The sense of tradition and continuity reflect the great masters of music, while at the same time the vibrancy and creativity of making music continue at their most spontaneous. Those who have been before and those who will come long after will always belong here. The importance of each individual voice has its place within this larger music canvas.

I have been the lucky beneficiary of great teachers and great teaching. I can recognise both in the commitment and devotion of the teaching staff of the Academy. I have always felt here that I am surrounded by colleagues who understand that music represents man's highest ideals. We wish to serve it with the finest standards of professionalism and dedication. A school of music must have a philosophy and a faith in its purpose – we have both at the Academy.

Join us here for the adventure of learning and growing. We spend hours of every day at our instruments: we share with you the desire to attain the highest possible level of excellence.

The Academy was founded in 1822. We have around us in this beautiful old setting the spirit and reminders of those who have been part of this extraordinary musical family. We look to the future also: musical performance, both interpretive and technical, has progressed beyond anything our forefathers could have imagined. We at the Academy are abreast of this landscape. Music-making is a miracle. We are the flame keepers – come and be part of it.

CENTRE FOR ADVANCED PERFORMANCE STUDIES

ROYAL ACADEMY OF MUSIC/ KING'S COLLEGE, LONDON

In 1991 the Royal Academy of Music and King's College, London established a Centre for Advanced Performance Studies.

Developments embrace the following:

- i) **B Mus (Performance) Degree at the Royal Academy of Music:** the Academy has replaced its three- and four-year programmes from September 1991 with the **Bachelor of Music (B Mus)** degree of the University of London. This four-year Course reaffirms the practical emphasis of training, and there are opportunities, as part of flexible 'credit' arrangements, for specialised practical and academic study as well as exchanges with institutions abroad.
- ii) **Instrumental and vocal tuition for King's College students:** tuition by Academy professors is available at Principal- and Second-study level; this embraces the third-year performance specialism. Opportunities also exist for King's College students to participate in the Academy's practical activities.
- iii) **Shared classes:** these will enable music students from both institutions to take part in joint classes and lectures – particularly 'electives' at third- and fourth-year undergraduate level.
- iv) **Postgraduate degrees:** steps are being taken to develop a postgraduate degree programme at the Academy in association with King's College.

- v) **Student Services:** these include
 - hostel accommodation (all B Mus students can apply for hostel accommodation at the University of London)
 - direct access through a designated member of staff to the counselling services of King's College
 - enhanced social facilities

COLLABORATION WITH THE ROYAL COLLEGE OF MUSIC

Close collaboration is also being developed with the **Royal College of Music**. In September 1992, the vocal faculties of the Royal Academy of Music and the Royal College of Music combined to form the new London Royal Schools' Joint Vocal Faculty. See pages 34-37 for details. Other projects being addressed are Early Music, Organ and the Art of Teaching.



A B Mus (Performance) class with the Dean of Undergraduate Studies, Jonathan Freeman-Atwood (right)

GENERAL INFORMATION

ROYAL ACADEMY OF MUSIC

The Royal Academy of Music has a long and proud history of training musicians since its inception in 1822. Some of our famous performers, including recent students who have achieved notable success in the profession, are detailed on pages 60-62. The standards and camaraderie of the Academy provide a network of support throughout the world.

LOCATION *(see map on inside back cover)*

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow and Gatwick International Airports.

LONDON AS A CULTURAL CENTRE

London has been called the gateway to Europe for the English-speaking world. It is one of the world's most energetic and vibrant cities and has a wealth of buildings, museums and art galleries to enjoy. The performing arts are served by important concert halls, opera houses and theatres, providing an exciting milieu for the musician.

THE INTERNATIONAL DIMENSION

The Academy has almost 500 students, including 150 postgraduates. Well over 100 of our students come from abroad, with some 40 countries represented, so we are an international community – with all the benefits that this brings to the institution and those who work in it. There is a programme of exchanges with music conservatoires abroad – including America, France, Germany and Australia. The Academy is the only UK music college in a consortium of 13 leading European conservatoires which

are currently developing special exchange arrangements.

FACILITIES

The Academy is a striking Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, a recently updated stock of pianos, a well-equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made in recent years, notably the modernising of our refectory facilities, the extensive refurbishment of our main rehearsal/concert hall (the Duke's Hall) and the provision of a range of electronic studios, including for media music.

OPEN DAYS

Open days are arranged for all applicants to the Academy and are normally held in November. Visits at other times may also be arranged but are usually for groups rather than individuals. Enquiries should be addressed to the Academic Registrar.

PRACTICE ACCOMMODATION

There are two suites of purpose-built practice studios, and many of the teaching rooms are available for practice in the evenings. Facilities are available between 9.00 and 20.45 on weekdays during term, and on a more restricted basis at weekends and in vacations.

CONSULTATION LESSONS

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place at the Academy are encouraged to make early contact with the Academic Registrar. Every effort is made to accommodate

GENERAL INFORMATION

students' preferences, but the final allocation of students is at the absolute discretion of the Principal. A minimum fee of £35 is payable for a consultation lesson.

SCHOLARSHIPS AND BURSARIES

Entrance Scholarships and Exhibitions are awarded to selected candidates during the course of the entrance examinations. The Academy is also able to offer numerous awards to specially talented entrants, both undergraduate and postgraduate. Enquiries should be made to the Warden.

STUDENT SERVICES

Accommodation: the Estates Manager has access to a wide range of accommodation including the resources available to students of King's College. There are also some forty-four places at our own Hall of Residence. All enquiries should be addressed to the Estates Manager at the Academy.

Counselling: the Academy's pastoral team is led by the Counsellor who has access to the specialist facilities of King's College. Other expertise is also available, including from designated Chaplains from the University of London.

Health: the Academy has access to a range of specialists who deal with difficulties related particularly to performing musicians. There are also close links with a number of the city's teaching hospitals.

Post-Student Support: the Academy's 'Music Box' (organised by the Development Office) provides advice and information for students seeking to develop a career. There are a number of one-year fellowships which offer the Academy's range of facilities as part of the career-building process.



RECITALS, CONCERTS AND PRIZE COMPETITIONS

A full programme of recitals and concerts is designed to give students performance experience. Training and advice regarding platform deportment are also given. A full-time liaison officer arranges and monitors performances outside the Academy as training enables students to undertake an increasing amount of work at a professional level. There are also opportunities to gain solo experience with orchestras as well as to take part in the unusually wide range of competitive prizes.

STOCK OF INSTRUMENTS

All students, except those in piano, organ, harpsichord and timpani & percussion, are expected to own their instrument(s). The Academy has an extensive stock of instruments, particularly stringed, including a number of most valuable ones. These may be available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a stock of the less common woodwind and brass instruments and modern copies suitable for early music.

OVERSEAS STUDENTS

A Guide is available from the Academic Registrar giving details of life in London, expenses and related matters.

SUBJECTS AND COURSES OFFERED

PRINCIPAL-STUDY SUBJECTS

Strings: Violin, Viola, Violoncello, Double Bass; Harp; Classical Guitar

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon; Recorder

Brass: Horn, Trumpet, Trombone, Euphonium, Tuba

Timpani and Percussion (one subject)

Free Bass Accordion

Conducting (normally postgraduate only)

Keyboard: Piano, Piano Accompaniment (postgraduate and from Year 3 for undergraduates); Répétiteur (postgraduate only); Organ

Church Music

Vocal Studies

Early Music: Recorder, Baroque Flute, Baroque Oboe, Oboe d'amore, Classical Clarinet, Baroque Bassoon; Natural Horn, Eighteenth-century Trumpet, Cornett; Baroque Violin, Baroque Viola, Baroque Violoncello, Viola da gamba, Violone; Lute; Harpsichord, Fortepiano

Composition; Electro-Acoustic Composition

Enquiries are welcomed concerning the availability of other subjects. Undergraduates do not specialise, normally, in early music instruments before the third year (except Recorder and Harpsichord), but may study Early Music as an elective.

Jazz and Commercial Music

See page 44 for details of subjects available. These include a range of instruments as well as voice and composition.

The following are available as Related Instruments:

Piccolo, Cor Anglais, E flat Clarinet, Bass Clarinet, Saxophone, Basset Horn, Contra Bassoon; Wagner Tuba, Alto Trombone, Bass Trumpet

Keyboard Skills: the B Mus Course does not require a traditional, contrasting Second-study subject. Instead, a graded programme of Keyboard Skills is offered to enhance the necessary development, for a professional musician, of keyboard ability allied to general musicianship.

GROUP TEACHING

The Academy offers instrumental and vocal tuition both to individuals and groups of students, enabling them to enjoy the benefits of both approaches. In a number of subjects, teaching is on a 'team' basis, thus affording students (particularly at more senior level) the



SUBJECTS AND COURSES OFFERED

opportunity to experience a variety of approaches and ideas.

JOINT PRINCIPAL STUDY

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors' Course usually take another subject as Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

FULL-TIME COURSES

Details of the courses listed below may be found on page 11.

UNDERGRADUATE

B Mus (Perf) Course (London University) – UCCA Code: W305
4 years (exceptionally, 3 years)

The Professional Certificate is available for those who do not complete the core elements of the B Mus Course.

Please note that the Music Department at King's College, University of London continues to offer its three-year B Mus Course (UCCA Code: W302) for which separate application must be made via the UCCA system.

POSTGRADUATE

Advanced Course

Normally 2 years, minimum 1 year

Details will shortly be finalised regarding a programme of higher degrees in Performance, Composition and Church Music in association with King's College, London (See page 12).

OTHER COURSES

Intermediate Certificate Course (pre-College)

1 year – for students from the Far East

There are no facilities for part-time study at the Senior Academy, but enquiries regarding shorter, intensive periods of study are welcomed and should be addressed to the Warden.

COURSES FOR JUNIORS (See page 52)

Junior Academy Course

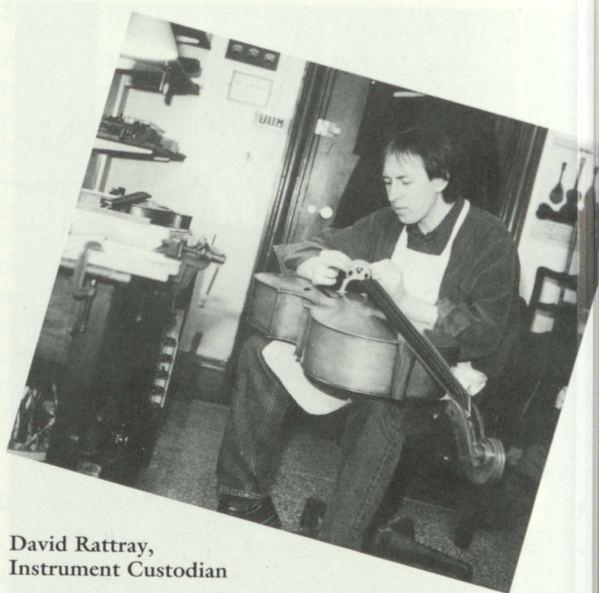
Intermediate Course

A First String Experience

Junior String Ensemble Experience

VISITING PROFESSORS

Distinguished musicians (visiting professors) visit the Academy frequently to direct concentrated periods of specialist study. Other well-known musicians are available as consultants and take occasional classes etc.



David Rattray,
Instrument Custodian

OUTLINE OF COURSE PROGRAMMES

B MUS (PERFORMANCE) COURSE

The four-year **B Mus (Perf)** Course may be completed, exceptionally, in three years at fourth-year level. Those who do not fulfil all the degree requirements may qualify for the award of the *Professional Certificate with Honours*.

Special features include:

- degree study for performers with all the benefits of a combined conservatoire and university experience
- a unique breadth of study
- a flexible curriculum to meet individual needs including study abroad as part of the Course

Our aim is to enhance the education, training and careers of *performing musicians* at an international level, and all aspects of the Course are geared to this end. The ‘academic’ parts of the Course are designed to ensure that all studies are directly relevant to performance. This Course is a *performance* degree with the added high-level intellectual content offered by a leading university.

Please note that this Course is separate from the 3-year B Mus Course offered by the Music Department at King's College, University of London.

General Curriculum

Part I (Years 1 and 2)

- i) *Principal Study* (instrument, voice or composition)

Related Studies – orchestras, chamber music, early music, contemporary music including media music and jazz, church music, choirs

Repertoire and Performance Practice



- ii) *Supporting Studies* – music techniques, analysis, keyboard skills, aural training – all from the performer's standpoint
- iii) *Other Studies* – history of music, humanities, music electives, chorus

Part II (Years 3 and 4)

- i) *Principal Study* – see above

Related Studies – see above

Repertoire and Performance Practice

- ii) *Art of Teaching* (Year 3)

- iii) *Electives* (advanced practical and academic subjects)

The Licentiate (LRAM) Teaching Diploma is normally completed in the third year.

POSTGRADUATE COURSES

The **Advanced Course** provides specialist training for postgraduates to the highest level. In addition to Principal-study work, a range of complementary studies is available, including performance classes, supporting seminars (*Lieder*, repertory,

OUTLINE OF COURSE PROGRAMMES

etc), orchestras, chamber music, opera, early music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are opportunities to play concertos with the orchestras and to perform in the many recitals, as well as the Academy's unusually wide range of competitive prizes. There are also regular, important series of evening chamber concerts and recitals. Many distinguished international artists give masterclasses throughout the year in all subjects.

The emphasis is on performance, and each student's wishes and requirements are individually considered and monitored. The Course forms a 'bridge' to a professional career, and those applying should have a clear idea of their future aims, whether in opera, solo, chamber or orchestral work. Those who satisfactorily complete the Advanced Course are awarded the Certificate of Advanced Studies.

The Academy is developing, in association with King's College, London, a programme of *higher degrees* for performers, composers and church musicians. It is hoped to introduce the new programme from September 1993. It is intended to offer *M Mus* and *D Mus* degrees. The *M Mus* Course will normally be two years full-time and the *D Mus* three years full-time; exceptionally the second year of the *M Mus* Course may be part-time. Candidates should hold or be preparing for a very good degree, normally in music, and have reached a high standard as a performer, composer or church musician.

The curriculum enables students to follow a flexible programme embracing performance and related academic studies. The classes and opportunities

provided for those following the Advanced Course (see above) are also available on an equal basis for those studying towards a higher degree. More detailed information will become available during 1993 and those interested should contact the Dean of Postgraduate Studies.

INTERMEDIATE CERTIFICATE COURSE

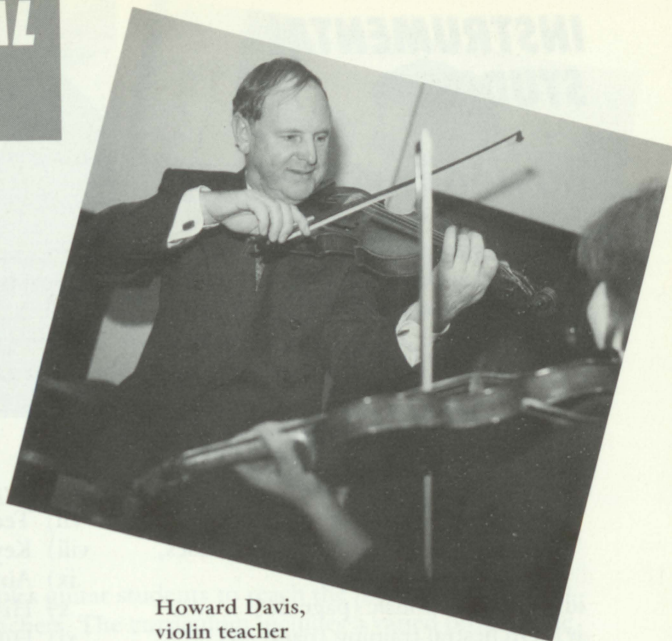
This well-established pre-college Course is intended for students from the Far East. Auditions for entry to the Course are held in the Far East in the November prior to its commencement or, by special arrangement, in London, at the Academy itself.

The Course normally lasts a year, from April to March. However, full consideration is given to students whose interests are best served by joining the Course at alternative junctures, and the duration of studentship may also be treated flexibly.

English-language tuition is provided on an intensive basis and individual weekly lessons are given in Principal Study (instrumental, vocal, or composition), a Second Study, and, where appropriate, an Additional Study. Regular classes are held in aural training, music techniques and analysis and music history. Attendance at concerts and operas in London is an important part of the Course, and students are encouraged to visit places of cultural importance in the UK.

ICC students often audition for one of the Academy's other full-time courses the following year. Those proceeding to further study at the Academy may follow a 'bridging' course to provide continuity. A number of scholarships are offered to assist students with tuition fees. A special booklet gives full details of the programme of study.

INSTRUMENTAL STUDIES



Howard Davis,
violin teacher

Strings

Head of Studies

Jean Harvey FRAM

Violin

Diana Cummings FRAM

Howard Davis FRAM, FRSAMD, FRSA

Erich Gruenberg Hon RAM, FGSM, FRCM

Jean Harvey FRAM

Maurice Hasson Hon RAM

Sophie Langdon ARAM

Nicholas Miller ARAM

Clarence Myerscough FRAM

György Pauk Hon RAM, Hon GSM

Christopher Warren-Green FRAM

Xue Wei

Viola

Ian Jewel Hon ARAM

Martin Outram ARAM

Roger Tapping MA

John White FRAM

Cello

Douglas Cummings FRAM

Lionel Handy ARAM

David Smith ARAM, FRSAMD

David Strange FRAM

Double Bass

Robin McGee FRAM

Rodney Stewart FRAM

Harp

Daphne Boden Hon ARAM, ARCMA, FRSA

Skaila Kanga ARAM

Classical Guitar

Colin Downes

Michael Lewin FRAM

John Mills

Timothy Walker Hon ARAM

Julian Bream CBE, Hon RAM

(Visiting Professor)

John Williams Hon RAM

(Visiting Professor)

Chamber Music – see page 26

Early Music – see page 38

Jazz – see page 44

Consultants

Osian Ellis CBE, Hon D Mus, FRAM

Rivka Golani

Instrument Custodian

David Rattray Hon ARAM

INSTRUMENTAL STUDIES

Bowed Instruments

The Academy provides specialist string training in solo, chamber-music, orchestral and Baroque performance. The number of principal players in orchestras and chamber ensembles throughout Britain and abroad testifies to the high reputation of the string faculty. There is a unique collection of over 200 stringed instruments, many of them very valuable (there are six by Stradivari). These instruments may be available on loan to students.

B Mus String Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 26)
- iv) Orchestral training (page 25)
- v) Art of teaching
- vi) Repertoire and performance practice

Supporting Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music electives
- xiii) Chorus

See page 47-8 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

Harp

The harp has played an important role at the Academy since its inception with such masters as Bochsá, Dizi, Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. There are regular specialist classes in orchestral and solo repertoire, sight reading and ensemble work. The Academy owns a number of important early and modern harps.

B Mus Harp Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 26)
- iv) Orchestral training (page 25)
- v) Art of teaching
- vi) Repertoire and performance practice

Supporting Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music electives
- xiii) Chorus

See page 47-8 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.



Classical Guitar

The comprehensive training enables guitar students to reach the highest standards as soloists, ensemble player and teachers. The curriculum includes a varied programme of lectures and concerts. Chamber music covers mixed groups and guitar duo and ensemble work, while close links with such departments as Early Music, Jazz and Composition provide further outlets. The work of the distinguished faculty is supplemented by regular visits by Julian Bream and John Williams.

B Mus Guitar Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Ensemble work/chamber music
- iv) Art of teaching
- v) Repertoire and performance practice

Supporting Studies:

- vi) Techniques and analysis
- vii) Fretboard harmony
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Music electives
- xii) Chorus

See page 47-8 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

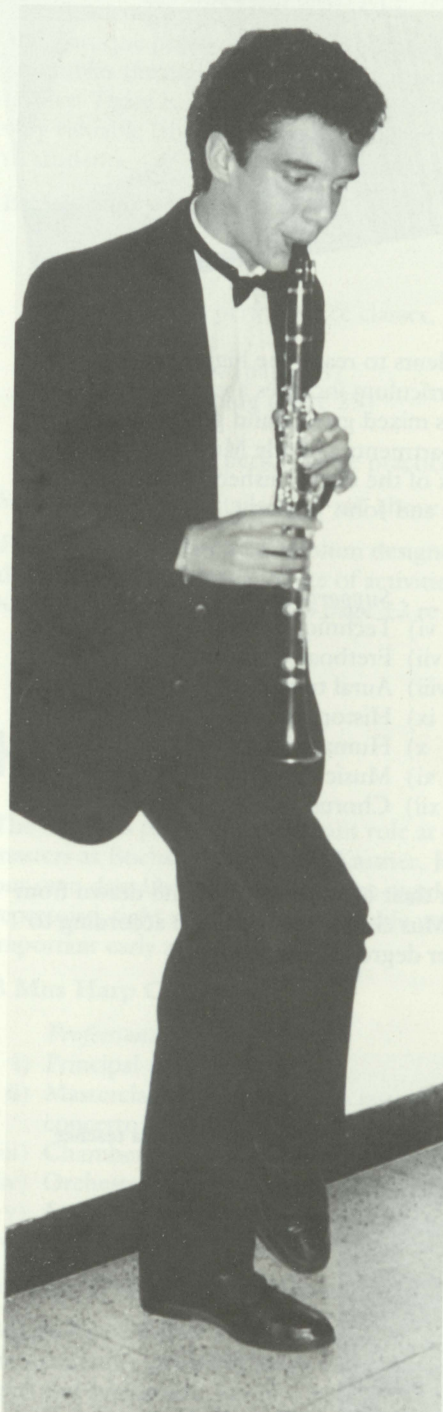


above left:
John White, viola teacher

left:
Michael Lewin (right),
Head of Classical Guitar

INSTRUMENTAL STUDIES

Woodwind



Head of Studies

George Caird BA, FRAM

Flute

Sebastian Bell FRAM, Hon RCM

Michie Bennett

William Bennett Hon RAM

Keith Bragg (*Piccolo*)

Recorder

Peter Holtslag Hon ARAM

Alan Davis BA

Oboe

George Caird BA, FRAM

Tess Miller Hon ARAM (*also Oboe d'amore*)

Celia Nicklin FRAM

Christine Pendrill Hon ARAM (*Cor anglais*)

Sue Bohling ARAM (*Reedmaking*)

Clarinet

Richard Addison FRAM

(*also Eb and Bass Clarinet*)

Angela Malsbury Hon RAM

(*also Basset Horn*)

Nicholas Rodwell

Andrew Marriner

Keith Puddy ARAM, FTCL

(*also Classical Clarinet*)

Saxophone

Richard Addison FRAM

Bassoon

Rachel Gough MA

Robin O'Neill

John Orford Hon RAM, ARMCM

David Chatterton (*Contrabassoon*)

Early Music – *see* page 38

Jazz – *see* page 44

Consultants

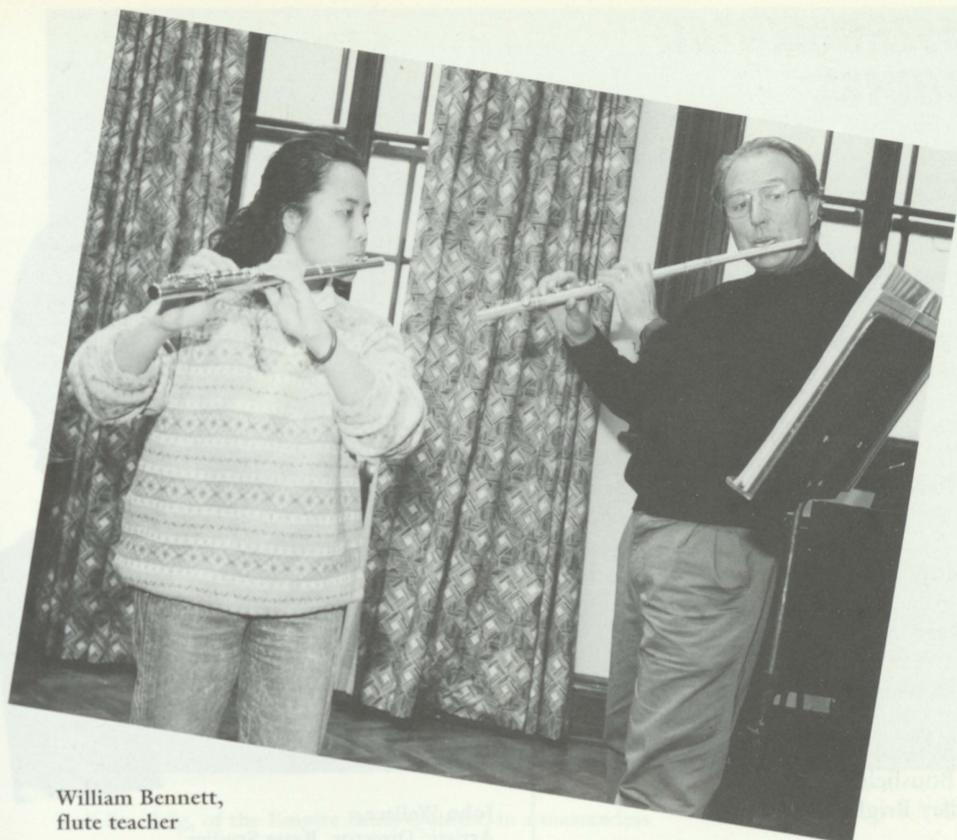
Evelyn Rothwell Barbirolli OBE, MA,

Hon RAM, FRCM, FRNCM, Hon FTCL

Gordon Hunt Hon ARAM

Karl Leister Hon RAM

Antony Pay Hon RAM



William Bennett,
flute teacher

The Academy has a long tradition of training illustrious woodwind players. This tradition is upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music, and also by the smaller orchestral combinations which specialise in new music.

B Mus Woodwind Curriculum

Professional Studies:

- i) Principal-study tuition (including related instrument – page 9)
- ii) Masterclasses, performance classes, concerto work
- iii) Orchestral training including repertoire classes (page 25)
- iv) Chamber music: wind ensemble, also with piano/strings (page 26)
- v) Reed making and instrument maintenance
- vi) Art of teaching
- vii) Repertoire and performance practice

Supporting Studies:

- viii) Techniques and analysis
- ix) Keyboard skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Music electives
- xiv) Chorus

See page 47-8 for details of vi)-xiii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

INSTRUMENTAL STUDIES

Brass

Artistic Director

John Wallace MA, FRAM, Hon RCM, FRSAMD

International Chair of Brass Studies

Empire Brass Quintet

Horn

Derek Taylor FRAM, FLCM

Michael Thompson FRAM

Richard Watkins FRAM

Trumpet

Ray Allen ARAM

William Houghton FRAM

John Wallace

James Watson FRAM

Trombone

Ian Bousfield

Dudley Bright

Bass Trombone

Robert Hughes

Euphonium

Stephen Mead

Tuba

Patrick Harrild Hon RAM

Early Music (see also page 38)

Anthony Halstead (*Natural Horn*)

David Staff (*Natural Trumpet, Cornetto*)

Iaan Wilson (*Natural Trumpet, Cornetto*)

Susan Addison (*Sackbut*)

Stephen Wick (*Serpent, Ophicleide*)

Jazz – see page 44

Visiting Professors

Paul Archibold (*Trumpet*)

Michael Hext (*Trombone*)

Consultants

Phillip Eastop

Sidney Ellison FRAM

John Webb



John Wallace,
Artistic Director, Brass Studies



James Watson (right),
trumpet teacher



Rolf Smedvig, of the Empire Brass Quintet, in a masterclass

All the teachers in this faculty are active at the highest professional level – including principal players with most of London's leading orchestras and representatives of the flourishing solo and freelance fields. As such, they are able to keep students in touch with opportunities in the profession and developments in contemporary composition, as well as providing individual tuition and guidance. Special features of the training include intensive ensemble work and experience in Early Music instruments for all students.

B Mus Brass Curriculum

Professional Studies:

- i) Principal-study tuition (including related instrument – page 9)
- ii) Masterclasses, performance classes, concerto work
- iii) Orchestral training including repertoire classes (page 25)
- iv) Chamber music: brass ensemble, also with piano/strings (page 26)
- v) Art of teaching
- vi) Repertoire and performance practice

Supporting Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music electives
- xiii) Chorus

See page 47-8 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

INSTRUMENTAL STUDIES

Timpani and Percussion

Susan Bixley ARAM
Nicholas Cole FRAM
Kurt-Hans Goedicke (*Timpani*)
Stephen Quigley ARAM

Consultant
James Blades OBE, Hon M Mus, Hon RAM

The Academy offers specialist training for students who wish to study the use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised and increasingly diverse. (*See also page 44 – Jazz and Commercial Studies.*)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. The department possesses a wide range of percussion instruments for modern needs, and there are purpose-built teaching and practice facilities.

B Mus Timpani and Percussion Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Orchestral training (page 25)
- iv) Percussion ensemble
- v) Art of teaching
- vi) Repertoire and performance practice

Supporting Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music electives
- xiii) Chorus

See page 47-8 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.



Nicholas Cole,
Head of
Percussion

Free Bass Accordion

Owen Murray GRAM, Dip RAM (Copenhagen),
Hon ARAM

In 1986 the Academy became the first British music college to introduce this instrument; a faculty of students has quickly built up. As well as studying the instrument's substantial original repertory, students play suitable transcriptions. The free bass accordion can realise, exactly, Urtext editions of many works from the Baroque period onwards, up to and including Messiaen. Much emphasis is placed in the instrument's wide chamber music repertory.

B Mus Free Bass Accordion Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Chamber music
- iv) Art of teaching
- v) Repertoire and performance practice

Supporting Studies:

- vi) Techniques and analysis
- vii) Keyboard skills
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Music electives
- xii) Chorus

See page 47-8 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.



Owen Murray
taking a
free bass
accordion
class

CONDUCTING STUDIES



Sir Colin Davis CBE

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon ARAM

(*Director of Conducting Studies*)

George Hurst Hon RAM (*Consultant*)

The Principal-study Conductors' Course provides comprehensive and integrated study over three years. Due to its demands and the level of experience required, it is best suited to postgraduate students.

CONDUCTING STUDIES

Regular Classes are held throughout each term and include:

- detailed study of specific repertoire, score reading, analysis, score learning and preparation
- conducting and baton technique (based on Toscanini/Barzin principles) and the technical means to communicate the score through gesture
- study of the conductors' craft and responsibilities and the practical and musical relationship between conductor and orchestra
- rehearsal technique: the principles of orchestral training and the study of the practical, psychological and musical aspects involved in the relationship between conductor and performers

Additional classes are given periodically throughout the year by visiting guest conductors.

Practical work is undertaken in the first instance with piano, in conjunction with the preparation of repertoire. Students also work with the Wind, Brass and Percussion Ensemble; the String Orchestra; Sinfonia; Symphony Orchestra; and the Manson Ensemble for 20th-century repertoire. There are also opportunities for selected students to be assigned to an orchestra for a particular programme as assistant to the principal conductor and, when appropriate, given the opportunity to conduct in a public concert.

Contemporary music: a strong emphasis is placed on students' involvement in contemporary music, and the Conductors' Course works closely with the Contemporary Music Faculty in numerous projects and rehearsals with the Manson Ensemble and Academy orchestras.

Opera: opportunities are available for répétiteur training and, where appropriate, students can be seconded to the Opera Department as assistant conductor for selected productions.

Choirs: choral conducting, choir training and the responsibilities of the chorus master are considered to be an important part of the conductor's knowledge and experience. To support this, students work with the Joint Vocal Faculty in many of their choral projects and attend rehearsals and classes with their guest conductors.

ADDITIONAL STUDIES

Regular classes are held in keyboard skills, score reading, aural training and analysis. Language classes are also available.

FURTHER INFORMATION

- i) Rehearsals and concerts are videoed for discussion and analysis.
- ii) Opportunities are available each term for the organising of choral and/or orchestral concerts.
- iii) The Philharmonia Chorus Conducting Scholarship is awarded annually by audition and enables a student to work closely with this celebrated chorus and its Chorus Master, David Hill.
- iv) The Henry Wood Scholarship is awarded biennially to a deserving student.
- v) Classes are also available for students not on the Principal-study Course who wish to study conducting as a Second or subsidiary study.

COURSE DETAILS

A separate brochure giving full details of the Conductors' Course is available from the Academic Registrar.

ENTRY REQUIREMENTS

A leaflet giving full details is available from the Academic Registrar. The closing date for applications is 1st February and auditions are held in March for entry in the following September.



Colin Metters
(second from
left) directs a
conducting
studies class

ORCHESTRAS

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

George Caird BA, FRAM
(*Head of Orchestral Studies*)

Clare Lane GLCM
(*Orchestral Manager*)

Nicholas Cleobury MA, Hon RAM, FRCO

Odaline de la Martinez FRAM

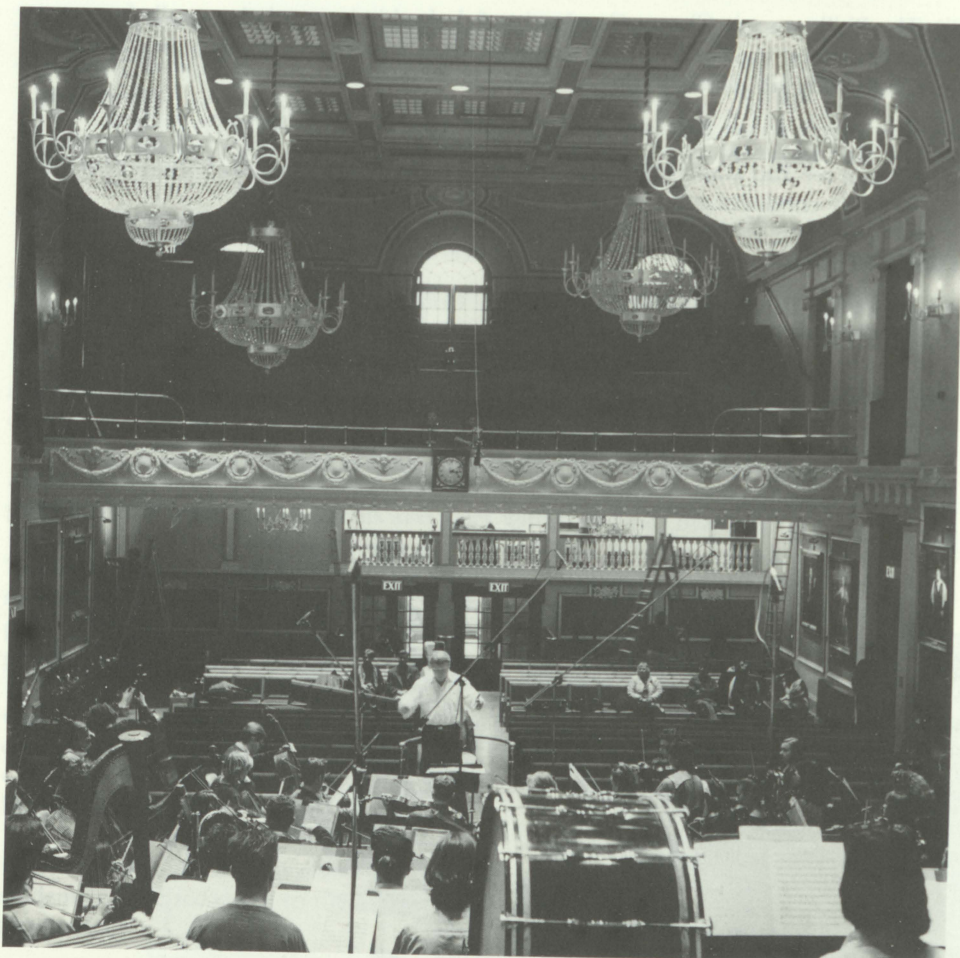
Colin Metters Hon ARAM

David Strange FRAM

(*Director of String Orchestra*)

Christopher Warren-Green FRAM

(*Artistic Director of Sinfonia*)



Orchestral training is available for all students, and undergraduates whose Principal-study is an orchestral instrument are normally expected to be available for orchestras. The Academy orchestras are:

The Symphony Orchestra, which covers the large-scale symphonic repertoire;

The Sinfonia (presently sponsored by the 3i Group plc), which covers the smaller-scale repertoire;

The Opera Orchestra, which accompanies opera and music theatre productions;

The String Orchestra, which provides specialist training for first-year string students;

The Manson Ensemble, a specialist group concentrating on contemporary music, available to more senior students.

Each orchestra gives a concert at least once a term, and may also give public concerts outside the Academy. Rehearsals of the various Academy orchestras are from time to time taken by distinguished guest conductors. Visiting conductors in 1992 included Sir Colin Davis, Mark Elder, John Lubbock, Roger Norrington, Simon Rattle, Leonard Slatkin, Rudolph Barshai and Claus-Peter Flor (the last three under the Philharmonia Conducting Fellowship scheme supported by the Leverhulme Trust). Opportunities for playing concertos and other solo works exist with all orchestras.

There are also a number of smaller specialist groups:

The Chamber Orchestra, which concentrates on eighteenth-century music;

Woodwind and Brass Orchestral Repertoire Classes;

Woodwind and Brass ensembles (*see also* page 26 – Chamber Music)

The Academy has close links with the **Philharmonia Orchestra and Chorus**. These include student foyer concerts in the Royal Festival Hall, masterclasses by soloists appearing with the Orchestra, and attendance at Philharmonia rehearsals. *See also* page 23 concerning the Philharmonia Chorus Conducting Scholarship.

Senior string are able to play in rehearsals and concerts on a regular basis with the London Symphony Orchestra.

Richard Hickox
rehearsing the Sinfonia
in the Duke's Hall

CHAMBER MUSIC

Head of Chamber Music

Jean Harvey FRAM

Members of the Amadeus Quartet

Norbert Brainin OBE, Hon D Mus, D Univ,
Hon RAM

Siegmund Nissel OBE, Hon D Mus, D Univ,
Hon RAM

Martin Lovett OBE, Hon D Mus, D Univ,
Hon RAM

George Caird BA, FRAM (*Woodwind*)

John Wallace FRAM (*Brass*)

Jean Harvey FRAM

Alexander Kelly FRAM

Hamish Milne FRAM

John White FRAM

Members of the Alberni Quartet

Howard Davis FRAM, FRSAM, FRSA

Peter Pople FRSAM

Roger Best FRSAM

David Smith ARAM, FRSAM

For many years the Academy has been noted for the excellence of its chamber music provision. Sidney Griller, who retired in 1986, achieved a unique record in the formation and training of string quartets. He was succeeded by members of the Amadeus Quartet who provide regular coaching for selected ensembles. In 1991 members of the Alberni Quartet joined the distinguished team of regular coaches.

Among the well-known string quartets formed at the Academy are the Arditti, Alberni, Coull, Hanson, Lindsay, Maggini (formerly Bochmann) and Medici Quartets and, recently, the Vanbrugh Quartet – winners of the Portsmouth International String Quartet Competition in 1988. Other ensembles founded at the Academy include Lontano and the Nash Ensemble.

Specialist coaching is available for all students of strings, piano, woodwind and brass. There is also generous ensemble provision in contemporary music and early music. Students are expected to familiarise themselves not only with the established repertoire but also to grasp the opportunity to rehearse lesser-known and new works.

The Academy gratefully acknowledges the support of International Distillers and Vintners Ltd for its chamber music activities.



Howard Davis of the
Alberni Quartet with a
student ensemble

KEYBOARD STUDIES

Head of Studies

Christopher Elton FRAM

International Chair of Piano Studies

Andras Schiff Hon RAM

(supported by the Leverhulme Trust)

Piano

Christopher Elton FRAM

Jean Harvey FRAM

Graeme Humphrey ARAM

Alexander Kelly FRAM

Piers Lane B Mus

Hamish Milne FRAM

Volker Stenzl Dip RAM

Frank Wibaut Hon RAM



Andras Schiff

Piano Accompaniment

Michael Dussek ARAM

Iain Ledingham MA, ARAM, FRCO

Malcolm Martineau MA

Geoffrey Pratley B Mus, FRAM

John Streets FRAM

David Willison ARAM

Roger Vignoles BA, Mus B, Hon RAM
(Consultant)

Répétiteur

*See Piano Accompaniment and
Coaching (page 30)*

Organ

Nicholas Danby Hon RAM, FRCM, FGSM

(Director of Organ Department)

David Titterington MA

Visiting Professors in Organ

Naji Hakim

Peter Hurford OBE, MA, Mus B, Hon D Mus,
Hon RAM, FRCO, FRSCM

Simon Preston FRAM

Daniel Roth

David Sanger FRAM, FRCO

John Scott MA, Mus B Hon RAM, FRCO

Early Music – *see* page 38

Jazz – *see* page 44

Piano maintenance and tuning

David Flanders

Peter Salisbury

Christopher Elton,
Head of
Keyboard Studies



Piano

Comprehensive training is provided by the Piano Faculty. In addition to solo recitals and concerto repertoire there are opportunities in chamber music and accompaniment/duo work with instrumentalists and singers. For undergraduates, the piano-skills programme aims to develop such professional skills as sight-reading and improvisation.

The Academy's stock of pianos includes instruments by a number of leading makers. This enables students to gain a wide range of experience with professional work and international competitions in mind.

A Bosendorfer model 290SE concert grand piano, the result of the combined skills of Viennese craftsmanship (a Bosendorfer Imperial) and American technology, reproduces with remarkable exactness the performances of those who play on it. A number of piano professors have received expert training in the use of the instrument's remarkable technology so that students are able to employ this important teaching aid to their advantage.

B Mus Piano Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 26)
- iv) Art of teaching
- v) Repertoire and performance practice

Supporting Studies:

- vi) Techniques and analysis
- vii) Keyboard/piano skills and accompaniment
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Music electives
- xii) Chorus

See page 47-8 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

KEYBOARD STUDIES

Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by undergraduates in years 3-4 and by postgraduates at entry. Classes are also available for first- and second- year undergraduates and postgraduate Principal-study pianists. The full range of song and instrument-duo repertoire is embraced and students are encouraged to take part in chamber music.

B Mus Piano Accompaniment Curriculum

In years 1-2, those with a special interest in Piano Accompaniment follow the Principal-study course for pianists with music electives reflecting their commitment to accompaniment.

Years 3-4:

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Accompaniment skills
- iv) Song/instrumental accompaniment
- v) Art of teaching (page 48)

Supporting Studies:

- vi) Languages for musicians
- vii) Repertoire and performance practice (page 48)
- viii) Music electives (page 48)

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

RÉPÉTITEUR

Selected students are assigned to the Opera course (*see* page 36) where they receive intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the programme of study.



Frank Wibaut
(right)

The Rieger Organ
in St Marylebone
Parish Church



Organ

Discussions are taking place with the Royal College of Music, London, to consider a jointly devised programme with the facilities of both institutions being available to all organ students. It is expected that these arrangements will take effect by September 1994.

Organists have regular access to two important organs, one in the 'classical' tradition and the other in the nineteenth-century French symphonic tradition. The four-manual classical organ by Rieger in nearby St Marylebone Parish Church is used by the Academy as its main teaching instrument. It is available to students on a daily basis. An important three-manual organ after the great French builder, Cavaillé-Col, specially made by the Dutch firm of Peter van den Heuvel, is due for installation in the Duke's Hall in summer 1993. Together these two instruments provide an unrivalled facility for study and performance. Details of the specifications of the instruments are available from the Academic Registrar.

The Organ Faculty arranges a comprehensive specialist curriculum to complement other course provision and includes: contemporary music seminars, organ improvisation, integration with Early Music studies (page 38), aspects of organ building, regular workshops given by guest teachers and faculty teachers and periodic visits to organ builders as well as to organs of special interest.

B Mus Organ Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Professional studies (see above)
- iv) Art of teaching
- v) Repertoire and performance practice
- vi) Church music studies (page 32)

Supporting Studies:

- vii) Techniques and analysis
- viii) Keyboard/organ skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music electives
- xiii) Chorus

See page 47-8 for details of iv)-v) and vii)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

CHURCH MUSIC STUDIES

Director of Studies

Patrick Russill MA, Hon RAM

David Hill MA, FRCO

Martin Neary MA, Hon RAM, Hon FTCL,
FRAM

The Academy's pioneering Church Music programme aims to develop the skills and understanding needed for the imaginative use of music in Christian worship today, against the background of the great Western tradition. It is a multi-denominational course for those headed towards a leading professional rôle in music in worship. It takes account of contemporary liturgical practices, deepening ecumenical and international contacts and a widening range of musical styles.

Church Music may be taken as a Principal study at postgraduate level (Advanced Course) and by undergraduates in years 3-4 of the B Mus Course. It is also available as an elective on any Academy course and is compulsory for all organists in years 2-3 of the B Mus Course.



The Principal-study curriculum includes:

- *specialist studies* in at least two of: organ, choir training, liturgical composition or arrangements
- *complementary studies* including choral, congregational and pastoral music repertoire, vocal technique, choir conducting, composition and arrangement, liturgy and worship, basic theology and scripture, administration, communication skills and, where appropriate, diploma preparation.

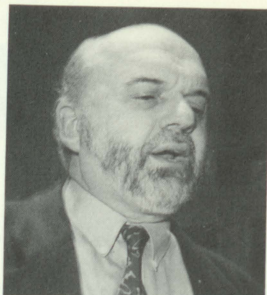
Other features of the Course

- services regularly devised and presented in the Course's liturgical home, St Marylebone Parish Church
- leading church musicians, clergy, scholars and broadcasters regularly work with course members
- close contacts with cathedrals and major churches in and around London through scholarships and observation of rehearsals and services
- close liaison with other Academy departments, particularly Early Music, Organ, Choral Conducting and Contemporary Music
- collaborative arrangements with (in 1992-3) the Diocese of Ely, BBC World Service, Norwich Festival of Contemporary Church Music, Munich Hochschule für Musik, St George's College, Jerusalem (also in 1994) and Neresheim Abbey in Southern Germany

The Alec Robertson Scholarship enables a course student to participate in the musical life of Westminster Cathedral.

A detailed course brochure is available from the Academic Registrar. See also page 12 re higher degrees for church musicians.

The Church Music
Course Choir
at Neresheim Abbey,
Germany



Robert Tear CBE

Artistic Adviser to the London Royal Schools' Vocal Faculty

Robert Tear CBE, MA, Hon RAM, FRSA,
FRCM

Head of Studies

Mark Wildman ARAM

Co-ordinator

Sara Pilling BA

International Chair of Vocal Studies

To be appointed

Kenneth Bowen MA, Mus B, Hon RAM, FRSA

Charles Brett MA, Hon RAM

David Johnston Hon RCM

Julie Kennard BA

John Kitchiner

Joy Mammen Hon RAM

Valerie Masterson CBE, FRCM

Yvonne Minton CBE, Hon RAM

Mary Thomas FRAM

Mark Wildman ARAM

Song Classes

David Johnston Hon RCM

Penelope Mackay

Ian Partridge

John Streets FRAM

David Willison ARAM

Stephen Varcoe

Languages

Ludmilla Andrew BA (*Russian*)

Penelope Mackay (*French*)

Fred Wagner PhD, D Phil, Hon ARAM
(*German*)

Dr Lella Alberg Hon ARAM, Hon RCM
(*Italian*)

Coaching

Mary Hill MA

Iain Ledingham MA, ARAM, FRCO

(*also Opera*)

Geoffrey Pratley B Mus, Hon FRAM

John Streets FRAM

Clara Taylor ARAM

David Willison ARAM

Early Music – see page 38

Paul Esswood Hon RAM

Robert Spencer Hon ARAM

Choirs

Geoffrey Mitchell Hon ARAM

Opera Department

James Lockhart Hon RAM (*Director
of Opera*)

Leonard Hancock BA Mus B, FRSAMD

(*Coaching*)

Anthony Hose (*Coaching*)

Iain Ledingham MA, ARAM, FRCO

(*Coaching*)

Mary Nash FRAM (*Coaching*)

Jenny Frankel (*Movement*)

Delia Lindon (*Drama*)

Ludmilla Andrew BA

(*Russian Coaching*)

Margaret Adams (*Wardrobe Mistress*)

David Stressing (*Technical Director*)

Musical Theatre Department

Director of Musical Theatre

(*appointment pending*)

Mary Hammond ARAM

Mary Hill MA

Geoffrey Osborn

Staff employed by the Royal
College of Music are also available
for Academy students

THE LONDON ROYAL SCHOOLS' VOCAL FACULTY

The Royal Academy of Music (RAM) and Royal College of Music (RCM) offer a joint vocal faculty. All singing staff and all singing students work together as a single unit, combining the resources of both institutions.

The new curriculum encompasses all aspects of vocal training, including:

- a **six year programme**: this is the length of time deemed necessary for comprehensive vocal training; students may enter at any stage according to experience and vocal development
- 90 minutes' per week individual **vocal teaching** and 30 minutes' per week **coaching** throughout the course
- comprehensive provision of the main European **languages** reflecting repertoire and professional need
- emphasis on **movement**, including warm-up and fitness
- an expanded programme of **stagecraft** with special reference to drama, opera and music theatre
- a new, intensive course in **musical theatre** to reflect the diverse opportunities in this important field
- a separate programme for those wishing to specialise in **solo-concert** and **chamber-choir** work

Where the term dates do not harmonise between the two institutions (RAM and RCM) students are advised that they may be required to attend classes outside the normal term dates of the institution concerned.

For undergraduates, while the professional vocal studies training is identical, the other supporting/academic studies are provided separately by each institution.



Mark Wildman
(left),
Head of
Vocal Studies

VOCAL STUDIES

B Mus Vocal Curriculum (RAM) i)-v) shared with RCM

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerts
- iii) Coaching
- iv) Complementary studies: stage-work, movement, drama, preliminary opera/music theatre
- v) Languages and related song classes
- vi) Art of teaching
- vii) Repertory and performance practice

Supporting Studies:

- viii) Techniques and analysis
- ix) Keyboard skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Music electives
- xiv) Chorus

See page 47-8 for details of vi)-xiii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

Opera and Musical Theatre

A thorough and comprehensive stage experience is considered by the Joint Vocal Faculty as fundamental to the training of all singers, including those wishing to follow the concert programme. The approach seeks to achieve a synthesis of physical freedom and control as well as vocal assurance to produce a thoroughly professional performance.

The six-year programme approaches this in three distinct phases:

Part I (years 1-2): general stage work, including warm-up and fitness, movement, drama, languages, speech training.

Part II (years 3-4): introduction to opera and musical theatre – a continuation of the work begun in Part I. The programme includes, for all students, movement, languages, acting and stagecraft (make-up, costumes, fencing etc), as well as scenes and productions. Some emphasis is placed on each student's intended field of specialism.

Part III (years 4-6): students specialise in *either* opera *or* musical theatre; in addition to more extended workshop experience, regular, full-length public productions are given. The specialist **Opera Programme** continues the elements of Part II and includes intensive scenes and production work. The specialist **Musical Theatre Programme** explores a diverse field, ranging from musicals such as *West Side Story* to works by Purcell, Stravinsky, Britten, Alexander Goehr and other modern writers.

The programme is flexible so that, for example, postgraduates joining the course with relevant stage experience may take a shortened form of the Part II Course, or, alternatively, extend Part III by a year. Those following the music-theatre specialism



Scenes from *Don Giovanni*, February 1993

may sometimes complete Part III in one year. The two institutions (Royal Academy of Music and Royal College of Music) have agreed to set aside increased private funds to support students for whom alternative funding is not available; these students will therefore be able to take full advantage of the opportunity for more extended study which is considered fundamental to the comprehensive nature of the training.

The facilities of both the Royal Academy of Music and the Royal College of Music are available for all students. The Royal Academy has the Sir Jack Lyons Theatre, built in 1977, while the Royal College has the Britten Opera Theatre, completed in 1986.

Concert Programme

This programme is for postgraduates who are training towards a career in solo-concert and chamber-choir work. It includes Principal-study and coaching tuition, languages and related song classes, movement, acting and stagecraft, chorus work and individual electives – oratorio, session work, early music and contemporary music.

CHOIRS

Main Choir: this is for Principal-study singers of both RAM and RCM. At least one major concert per year is given.

Chamber Choir: this choir performs *a cappella* and other music from all periods, reflecting the range of professional opportunities available in this field.

Artistic Director

Felix Warnock

International Chair of Early Music Studies

Christopher Hogwood CBE

Consultants

Ton Koopman Hon RAM

Andrew Parrott

Trevor Pinnock Hon RAM

Anthony Rooley FRAM

Strings

Simon Standage MA (*Baroque Violin*)

Jan Schlapp ARAM (*Baroque Viola*)

Jennifer Ward Clarke Hon ARAM

(*Baroque Cello*)

Richard Campbell (*Viola da Gamba
and Violone*)

Robert Spencer Hon ARAM (*Lute*)

Woodwind

Peter Holtslag Hon RAM (*Recorder*)

Lisa Beznosiuk Hon RCM (*Baroque Flute*)

Sophia McKenna (*Baroque Oboe*)

Anthony Robson ARAM (*Baroque Oboe –
Consultant*)

Keith Puddy ARAM, FTCL (*Classical
Clarinet*)

Andrew Watts (*Baroque Bassoon*)

Brass

See page 18

Fortepiano

Neal Peres da Costa

Melvyn Tan (*Consultant*)

Harpsichord

Virginia Black FRAM

Iain Ledingham MA, ARAM, FRCO

John Toll MA, FRCO (*also Continuo:
Harpsichord and Organ*)

Kenneth Gilbert Hon RAM (*Visiting
Professor*)

Organ (see pages 30-31)

Early Music Classes

Paul Esswood Hon RAM

(*Baroque Singing with
instrumentalists*)

Robert Spencer Hon ARAM (*Early English
Song Class*)

Ensemble work: Members of Faculty
and members of the Orchestra of
the Age of Enlightenment

The Academy sees the area of 'performance practice' as embracing the study of performing styles in all periods of music, with particular emphasis on music between 1600 and 1850. Any student may pursue this study, which has an increasingly important role both as an educational necessity and as a professional tool, either as a full-time specialism or as a subsidiary element in the Course. In the former case, this will include a Principal-study period instrument, ensemble coaching and performance-practice workshops; in the latter case, this may include playing on a modern instrument under early music specialists, both solo and in ensemble. Ensembles are coached by faculty members as well as by members of the Orchestra of the Age of Enlightenment and there are regular workshops devoted to a wide range of study and practice. The Academy's stock of period instruments is constantly being expanded, and is now large enough to form the basis of several ensembles. This will soon enable the Chamber Orchestra, at present using modern instruments, to transfer to period ones.

The Academy has recently acquired the David Munrow collection of early manuscripts, printed books and music. This provides important performance and study material for students.

B Mus Early Music Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Chamber music
- iv) Languages for musicians
- v) Art of teaching
- vi) Repertoire and performance practice

Supporting Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music electives
- xiii) Chorus

See page 47-8 for details of v)-xii) above

Postgraduates follow an individually arranged programme. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

Harpsichord

Harpsichordists follow the full range of harpsichord and associated repertoire from the early 16th to the mid-18th centuries, particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students take part in Baroque chamber groups both as continuo players and as soloists, and share in the expanding

EARLY MUSIC



Virginia Black,
harpsichord teacher

facilities and opportunities of the Early Music programme. Tuition and performance are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords.

B Mus Harpsichord Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music
- iv) Languages for musicians
- v) Art of teaching
- vi) Repertoire and performance practice

Supporting Studies:

- vii) Techniques and analysis
- viii) Keyboard/harpsichord skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music electives
- xiii) Chorus

See page 47-8 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

COMPOSITION AND CONTEMPORARY MUSIC

Head of Composition and Contemporary Music
Paul Patterson FRAM, FRSA

International Chair of Composition
Appointment pending



Paul Patterson

Howard Blake FRAM (*Visiting Professor*)
Christopher Brown MA, ARAM
Timothy Bowers D Phil, B Mus, ARAM
Nigel Clarke (*Workshops*)
Michael Finnissy
Edward Gregson M Mus, FRAM
Melanie Daiken M Mus, ARAM
Graham Collier OBE (*Jazz*)
Justin Connolly B Mus
(*Advanced Orchestration*)
Jonathan Harvey MA, PhD, D Mus
(*Visiting Professor, Electro-acoustic Music*)
Malcolm Hill Dr Fil, M Mus, ARAM, FRCO
(*Mus Classes*)
Nick Ingman (*Commercial Music*)
Kenneth Reay (*Electronic Studios*)
Sarah Thomas B Mus, ARAM
(*Undergraduate Course Workshop*)

Composition

The Composition programme provides a wide range of opportunities with the aim of ensuring that students can earn a living in a rapidly changing field. Special features of the course include:

Performance of students' compositions: there are numerous opportunities in orchestral workshops, ensemble sessions and individually, including the 'Mainly New' concert series. There are regular concerts of student works including the Composer Festivals (see below) and the Academy's Prizewinners' Concerts.

Composers' Workshops: these weekly sessions provide an important focus to the programme and include performances of sketches and work in progress. Eminent figures in contemporary music regularly contribute to the workshops.

Electives: many of the Academy's electives are relevant to the needs of composers – especially church music, theatre music, ballet, jazz and commercial music.

COMPOSITION AND CONTEMPORARY MUSIC



The Yamaha
Hi-Tech
Suite

Electro-acoustic facilities: three suites, including the Yamaha Hi-tech Suite, house important facilities under the supervision of a full-time electronics specialist. Much state-of-the-art equipment has been kindly provided by Roland (UK) Ltd. Facilities exist for recording, for electro-acoustic and rock music. Regular concerts are given.

Residencies and Visiting Composers: distinguished composers take up short-term residencies, giving lessons, workshops and seminars. In addition to our *Composer Festivals*, recent visitors have included Sylvano Bussotti, Sir Harrison Birtwistle, Toro Takemitsu, György Ligeti, Nigel Osborne, Michael Finnissy, Gerard Schurmann and Sir Peter Maxwell Davies.

Prizes and Commissions: there are various annual prizes, some of them judged upon live performance.

Bursaries and Fellowships: there are five major awards for postgraduates – two Mosco Carner awards, a Leverhulme Trust Fellowship, the Manson Fellowship and the Hermès Fellowship.

B Mus Composition Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Complementary studies: workshops, electronic studio, professional skills
- iii) Instrumentation and arranging
- iv) Commercial music studio
- v) Film and television music

Supporting Studies:

- vi) Techniques and analysis
- vii) Keyboard skills
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Music electives
- xii) Chorus

See page 47-8 for details of vi)-x) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 12 re higher degrees for performers.

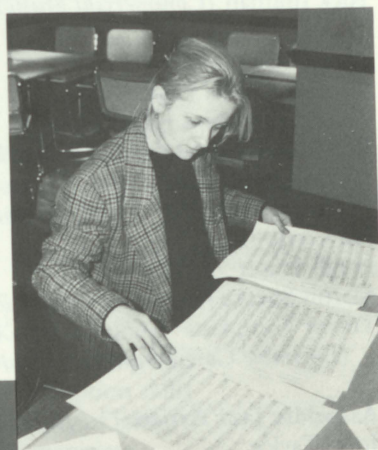
International Composer Festivals

Festival Administrator Roger Steptoe BA, ARAM

Since 1984 the Academy has devoted a full week in the spring to a festival based on the work of a distinguished living composer, in his presence, following a period of intensive study and rehearsal.

In 1984 the subject of the first Festival was Witold Lutoslawski. Subsequently the composers in residence have been Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen with his wife Yvonne Loriod, Hans Werner Henze and Luciano Berio. The 1990 American Music Festival included twenty works by Elliott Carter and eleven by student composers, of which two were jazz pieces.

The 1993 Festival (sponsored and supported by IBM UK Ltd and the RVW Trust) focused on the music of composers who have studied at the Academy over the last thirty years and have achieved national and international distinction. This was held in conjunction with a series of concerts to mark the re-opening of our refurbished concert hall (the Duke's Hall), and included works by Richard Rodney Bennett, John Dankworth, Nicholas Maw, Michael Nyman and John Tavener. *The Independent* described the Festival as 'a remarkable musical retrospective, a panoramic vision of how music has been made in the latter part of our century – and just how many of our leading composers have emerged through the Academy'.



Preparations for RAM
Da Capo, the 1993
Composers Festival

COMPOSITION AND CONTEMPORARY MUSIC

JAZZ

Graham Collier OBE (*Artistic Director*)

Instrumental and Vocal

Jeff Clyne (*Bass and Bass Guitar*)

Trevor Tompkins (*Drum Kit*)

Ed Speight (*Guitar*)

John Etheridge (*Guitar*)

Michael Garrick (*Piano*)

Martin Speake (*Saxophone*)

Jimmy Hastings (*Clarinet and Flute*)

Hugh Fraser (*Trombone*)

Chris Pyne (*Trombone*)

Steve Waterman (*Trumpet*)

Henry Lowther (*Trumpet*)

Norma Winstone (*Vocal*)

Also teachers from the Commercial
Music Faculty

Composition and Arranging

Graham Collier

Michael Garrick

Nick Ingman (*Commercial Music*)

Ensembles

Graham Collier (*Big Band*)

Trevor Tompkins (*Big Band*)

Keith Nichols (*Early Jazz Ensembles*)

Nick Ingman (*Studio and
Media Ensembles*)

Jeff Clyne

Hugh Fraser } (*Workshops*)

Martin Speake }

Trevor Tompkins

(*Ensemble Co-ordinator*)

Associate Jazz Artists

John Taylor

Toots Thielemans

COMMERCIAL MUSIC

Nick Ingman (*Director*)

Jess Bailey

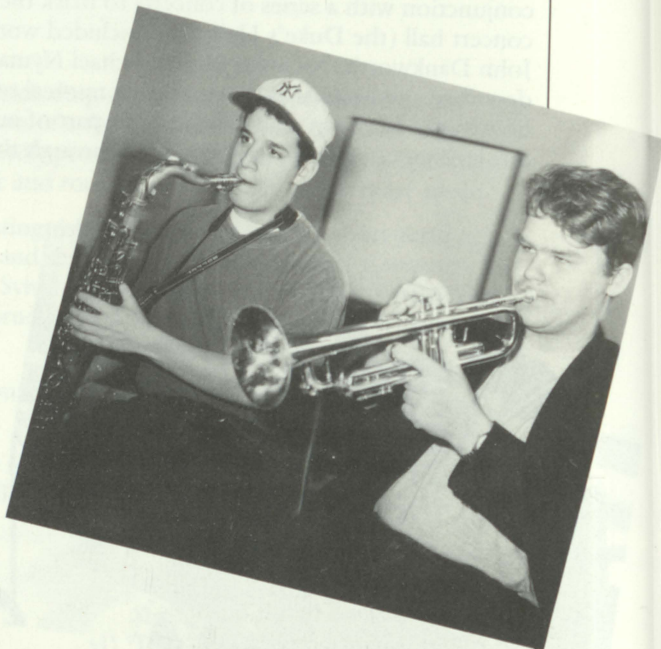
Mick Parker (*Technology and Keyboards*)

Charlie Morgan (*Drums*)

Kenneth Reay (*Electronic Studios*)

Mark Smith (*Bass Guitar*)

John Etheridge (*Guitar*)



An awareness and experience of rhythmic music will stand a musician in good stead when asked to play in a West End show or in a studio session or orchestral concert, accompanying a popular or rock singer. In recognising this, the Academy has encouraged the development of a programme which is available to any student who seeks to develop these skills.

Jazz and Commercial Music may be taken at Principal-study level in performance or composition. Students are encouraged to widen their specialism(s) to encompass all areas of these branches of contemporary music.

Jazz Artistic Director: Graham Collier OBE

The Jazz Course is taught by practising musicians who are aware that many jazz skills can be taught inside a conservatoire, while others must be learnt within the actual playing process.

ENSEMBLES

Repertoire, Improvisation and Contemporary Music workshops are held weekly, acquainting the student with jazz materials and language. The Big Band acts both as a historical base and as a contemporary workshop to explore the many possibilities of today's big band. The Studio Ensemble and Commercial Music workshops introduce students to the skills needed to work in the commercial field. Other small groups are actively encouraged. There are regular lectures on other areas of professional preparation as well as the latest technology skills.

GUESTS AND CONCERTS

Visiting artists from all over the world have included Anthony Braxton, Dave Holland, Eberhard Weber, Steve Coleman, Kenny Wheeler, David Murray, Ulf Radelius, Ronan Guilfoyle, Itchy Fingers and members of Loose Tubes. There are regular concert opportunities both in the Academy and outside.

B Mus Jazz Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Performance classes, concerts
- iii) Ensembles
- iv) Repertoire
- v) Language of jazz
- vi) Business studies
- vii) Composing and arranging
- viii) Electronic technology
- ix) Art of teaching

Supporting Studies:

- x) Keyboard skills
- xi) Aural training and transcription skills
- xii) History of jazz
- xiii) Humanities
- xiv) Music electives

See page 47-8 for details of ix)-xiv) above

The programme is not normally available for *postgraduates* but individual cases may be considered on an exceptional basis.

COMPOSITION AND CONTEMPORARY MUSIC



The Roland Commercial Music Room



above:
James Doheny in
the Manson Room

Commercial Music Course Director: Nick Ingman

The Commercial Music Course deals with music created for films, television, radio, records and video, where those areas are not already covered by the Contemporary Music Department and/or the Jazz Course. The curriculum is for composers, although performance skills are also covered. The Course also emphasises the practical matter of making a living in the media music field.

B Mus Commercial Music Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Ensemble work
- iii) Business studies
- iv) Technology
- v) Film and television music
- vi) Ethnic music studies

Supporting Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) Complementary instrument
- xi) History of music
- xii) Humanities

See page 47-8 for details of vii)-xii) above

The Course benefits from technology equipment supplied by Roland (UK) Ltd and Yamaha (UK) Ltd and from the Lansdowne Award for Composition.

The programme is not normally available for *postgraduates* but individual cases may be considered on an exceptional basis.

SUPPORTING STUDIES

Repertoire and Performance Practice

Nicholas Anderson MA
George Caird BA, FRAM
Graham Collier OBE
Michael Freyhan MA
Bryce Morrison PhD, M Mus, MA

Academic Studies

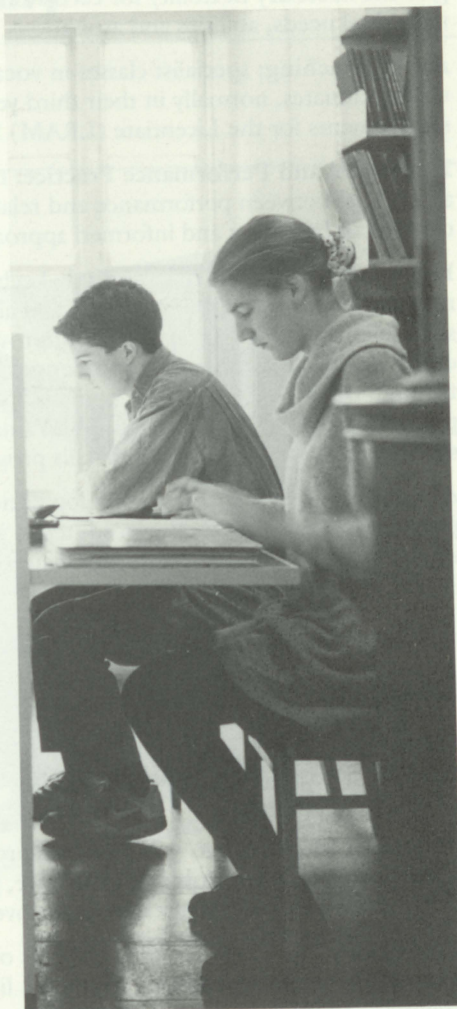
George Biddlecombe PhD, ARAM
Timothy Bowers D Phil, B Mus, ARAM
Christopher Brown MA, FRAM
Graham Collier OBE (*Jazz*)
Melanie Daiken M Mus, ARAM
Dorothy de Val PhD, MA, B Mus, ARCT
Professor Laurence Dreyfus PhD, M Phil, BA
Jonathan Freeman-Attwood M Phil, B Mus,
Hon ARAM
Denise Ham (*Conducting*)
Malcolm Hill DrFil (Uppsala), M Mus, B Mus,
ARAM, FRCO
Nick Ingman (*Commercial Music*)
Colin Metters Hon ARAM (*Conducting*)
Jeremy Moore B Mus
Jeremy Summerly M Mus, MA
Sarah Thomas B Mus, ARAM

Keyboard Skills

Richard Shaw B Mus (*Co-ordinator*)
Antonieta Notariello ARAM
David Pettit MA, B Mus., FRCO, Hon FTCL

Humanities

Members of the teaching staff at King's
College, University of London



Supporting Studies occupy a position of fundamental importance at the Academy. Today's musician has to be versatile and well-informed in order to respond to the challenges of a rapidly changing professional world.

The performer must be familiar with modern ideas on 'performance practice' (particularly music of the Baroque and Classical era), contemporary music including jazz etc and a very wide range of repertoire and genres, and be able to share and pass on these skills and experiences to fellow-musicians and pupils. The Course aims to

SUPPORTING STUDIES

give the necessary flexibility for each student to develop in areas which reflect individual needs, abilities and aspirations.

Art of Teaching: specialist classes in vocal and instrumental teaching are held for undergraduates, normally in their third year. The classes form part of the requirements for the Licentiate (LRAM) Diploma in Teaching.

Repertoire and Performance Practice: this four-year programme is designed to act as a bridge between performance and related subjects. The fundamental aim is to develop an inquiring and informed approach to performance.

Keyboard Skills: for Principal-study keyboard players the aim is to develop musicianship through the keyboard and also to equip students with the necessary skills (sight-reading, transposition, improvisation) to achieve flexibility in seeking career development. For other students, the aim is three-fold: to develop musicianship through the keyboard, to gain keyboard 'familiarity' and to develop skill at preparation of accompaniments. The Yamaha Digital Piano Laboratory plays a significant part in the Keyboard Skills programme.

Aural training: the aim is to develop critical listening, which includes perception of period, style and structural procedures as well as a development of the 'inner ear' as an indispensable aspect for the musician.

Academic Studies

Techniques and Analysis: students work in seminar-sized groups and study harmonic, contrapuntal and analytical procedures, all from the performer's point of view.

History of Music: a two-year course is provided with the needs of the performer uppermost. The relationship of repertoire, performance practice (including editions) and analysis is constantly stressed in the overall context of performance studies.

Humanities: the broad range of subjects offered at King's College, London is available to Academy students. Music is a life-enriching activity, and the musician is strengthened by deeper perception and knowledge of the human experience in its many facets – art, literature, history, languages etc.

Electives: throughout the B Mus Course, students pursue electives designed to complement and strengthen their training and experience. A wide range of electives is available in both practical and academic areas. The electives can provide intellectual stimulation (eg historical topics; advanced harmony and analysis; lecture-recital; dissertation; humanities) as well as professional skills (eg instrumentation; notation, copying and proof-reading).

Music and the Community

Graeme Humphrey ARAM (*Director*)

Margaret Hubicki MBE, FRAM, FRSA

(*Consultant*)



Marie Prost and Richard Wise,
a Council for Music in Hospitals
touring duo

This programme explores the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). It is designed to widen the horizons of students through:

- a) a basic knowledge of different illnesses and handicaps and the musical requirements for each group
- b) encouraging the disabled to develop creativity
- c) learning how to use music as a means of communication, whether for the concert platform, classroom or hospital ward.

COMPLEMENTARY STUDIES

Guest speakers have come from St Marylebone Healing Centre, Nordoff-Robbins Music Therapy Centre, Mary Hare School for the Deaf, Disabled Living Foundation, Council for Music in Hospitals and Royal National Institute for the Blind.

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a special opportunity to observe music therapy closely and to participate in seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and audition for concerts given by the Council for Music in Hospitals in many different venues. Advice is available on every aspect of music for the sick and disabled. There is contact with 'Live Music Now', Shape, the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped Students, etc.

Further details of the course are available from the Admissions Officer. The Academy is very grateful to Guinness PLC for its recent help in enhancing many aspects of the course.

Alexander Technique

Dorothea Magonet (*Director*)

John Hunter	} (<i>Members of The Society of Teachers of the Alexander Technique</i>)
Ilana Machover	
Judith Magidov	
Misha Magidov	

(*Honorary Consultant*)

The Alexander Technique is concerned with an understanding of the body in relation to the strains and stresses of the modern world. The Technique enables people to release unnecessary tensions, change habits acquired through years of physical misuse, and rediscover the natural ease with which they were born. It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession.

Students may be considered for individual lessons, which are initially given weekly; subsequently according to progress and need. Student demand is considerable; with renewed private funding in recent months, every effort is made to meet this demand.

ADDITIONAL INFORMATION

HEALTH

On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may be consulted only through the counselling service.

Overseas students are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

RECORDING FACILITIES

Facilities are available to record and video student performances for future study and discussion. Students are able to study modern recording techniques under the direction of a qualified specialist.

LIBRARY

The Library has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large collection of books and sheet music. The Armstrong Room houses the reference collection and has accommodation for quiet study. There are audio facilities, including record/cassette decks and radio, compact discs, LPs, etc. Other facilities include microfilm/microfiche materials and a reader-printer. In 1993 a major scheme to computerise detailed information concerning the stock of material is being undertaken.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the Academy in the late 1930s. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique: they may be consulted by appointment only. The rarest of these editions have recently been rebound with the help of the Steel Charitable Trust. Since May 1987 the Library has housed a Sullivan Archive presented by Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado* and Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* and *Serenade to Music*. B Mus students are able to use the Library facilities at both King's College and the Senate House, University of London. An inter-library loan scheme operated by the British Library gives access to still further resources.

A Handbook is available from the Librarian.

CAREERS ADVICE

Regular sessions are arranged to give advice about the various facets of the music profession as well as promotional, administrative and financial matters.

REFECTORY

The Academy's recently refurbished refectory is open during the day time for meals and light refreshments.

COURSES FOR JUNIORS



Director of the Junior Academy Jonathan Willcocks MA, Hon ARAM

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

This Course takes place on Saturdays during term. Entry is by audition, from age nine upwards. Auditions are in March for entry the following September. A detailed Prospectus is available from the Junior Academy office.

INTERMEDIATE SCHOOL

A limited number of places are available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Full details are available from the Junior Academy Office

A FIRST STRING EXPERIENCE

Wendy Max Hon ARAM (*Cello – Course Director*)

Judith Curtis (*Violin/General Music*)

Cecily Mendelssohn (*Violin/General Music*)

The Academy offers places to groups of six- and seven-year-olds, with no previous experience, to learn the violin or cello. Tuition is based on the group methods pioneered in this country by Sheila Nelson. A leaflet giving full details is available from the Junior Academy Office.

JUNIOR STRING ENSEMBLE EXPERIENCE

Wendy Max Hon ARAM (*Cello – Course Director*)

Cecily Mendelssohn (*Violin/General Music*)

assisted by other string specialists

This course is available for children aged 8-11. A leaflet giving full details is available from the Junior Academy Office.

ENTRANCE TO THE ACADEMY 1994-5

Entrance Qualifications

UNDERGRADUATE (B MUS)

Age: 17 at the time of registration (but see below – Special Admissions).

Musical standards: evidence of professional performing potential in Principal study, sound general musicianship, a good aural response. There is no formal minimum standard in Keyboard Skills but a Grade 5 minimum standard of the Associated Board is desirable in piano, where keyboard is not the Principal study, to enable students to develop their keyboard skills.

Academic qualifications: normally at least two A-level passes including *either* A or B grade in Theoretical and/or Practical Music *or* a distinction in Grade 8 of the Associated Board in a practical study as an equivalent to the A or B grade;

normally B or C in at least one other A-level subject;

a good pass in GCSE European foreign language is desirable;

a pass at 'AS' level counts as a half 'A' level.

Please contact the Academic Registrar regarding Scottish and Irish equivalents.

Special Admissions: sympathetic consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications

Alternative qualifications: the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one 'A' level pass in Music.

Overseas candidates: these candidates may verify the acceptability of their qualifications with the Academic Registrar.

POSTGRADUATE

Age: normally 21 by 31st December in the year of entry.

Musical standards: at least equivalent to a recognised music diploma in the Principal study.

Academic qualifications: none; but candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for a higher degree must normally possess a good honours degree in Music.

Auditions are not normally offered to candidates over the age of thirty.

INTERMEDIATE CERTIFICATE COURSE

Please apply to the Academic Registrar for information.

ENGLISH FOR MUSICIANS

Those accepting a place at the Academy, who are from a country where English is *not* a first language, are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this

ENTRANCE TO THE ACADEMY 1994-5

examination, or one of a similar recognised standard, in their own country soon after accepting a place at the Academy. Students may also be required to attend a one- or three-week preliminary course immediately preceding their first term at the Academy, as well as regular classes during the term time. An extra fee, in addition to the general tuition fee, is payable. Full details are issued by the Academic Registrar to those accepting an Academy place.

Entrance Procedures

The main Examinations for entry to the B Mus (Perf) and Postgraduate Courses in September 1994 will be at the Academy, 3 to 10 December 1993. The Examination may last up to a full day; candidates are therefore advised to make appropriate arrangements.

Applications for admission, on the official entry form, together with the audition fee of £40 for those auditioning in London (£100 sterling for North American candidates – see page 58) must reach the Academic Registrar no later than 1st October 1993 (1st February 1994 for conductors, also those auditioning in the USA). **If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded** (half the fee for all composers). Those who wish to be considered after 1st October should send a curriculum vitae to the Academic Registrar; a late fee of £10 is payable by those subsequently called for audition.

The UCCA code number for the Academy's B Mus (Perf) Course is W305. All candidates for the B Mus

Course are required to fill in a UCCA form as well as the Academy entry form; the UCCA form may normally be obtained from a school or college and must be returned to UCCA as soon as possible. A small additional UCCA fee is payable. Overseas students should apply direct to UCCA for their form (PO Box 28, Cheltenham, Glos. UK).

It should be noted that the B Mus (Perf) Course (W305) is listed in the UCCA Handbook under King's College, London; the School code number is 011764. Please note that the three-year B Mus Course (Code W302) offered by the Music Department at King's College, London must be separately applied for via the UCCA system.

AUDITION REQUIREMENTS

Principal Study

General: a programme lasting approximately 20 minutes (up to 30 minutes for postgraduates according to the subject) should be prepared.

Technical work (scales, arpeggios etc) may be required of all instrumentalists. *Sight reading* will be given for all candidates ('quick study' for violinists, singers and organists).

Accompanists: an accompanist will be available, *but candidates are strongly advised to bring their own.*

Violin: undergraduates – normally the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece and all scales and arpeggios as well as 3rds, 6ths and octaves (3 of each – candidate's choice); *postgraduates* – the first movement of a major concerto written after 1800, a contrasting piece and technical work. There will also be a 'quick study' test.

Viola and Cello: the first movement of a major concerto, a contrasting piece and

technical work. Technical requirements are as for Grade 8 of the Associated Board.

Classical Guitar: undergraduates should present three pieces and *postgraduates* four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in Sonata Form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1950.

Harp: two contrasting pieces, one of which must be from the twentieth-century, plus a study; details of scales and arpeggios from the Academic Registrar.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Singing: a free-choice programme, sung from memory, reflecting contrasts of style, period and language (two or three should be offered). At least one song/aria must be in a language

foreign to the candidate. Candidates for the Opera, Musical Theatre or Concert Courses (advanced specialisms) should include two contrasted songs/arias appropriate to their preferred specialism. All candidates must perform a 'quick study', provided on the audition day.

Piano: a programme consisting of 2-3 pieces contrasting in period, character and style.

Piano accompaniment: accompanists should bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technical, demanding solo work should also be presented.

Répétiteur: répétiteurs should coach their singer in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

Organ: details of three pieces (Baroque, Romantic, twentiethth-century) and a piano requirement are sent to candidates one month before the examination; there is also a 'quick study' presented 10 minutes before the audition (no keyboard available for preparation of this).

Composition: undergraduates must send several examples of *original* work including at least one large-scale orchestral/ensemble piece; *postgraduates* must send at least three pieces including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Academic Registrar by 1st November 1993.

Jazz: candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental or vocal technique, improvisation, sight



ENTRANCE TO THE ACADEMY 1994-5

reading and ability to relate to an accompanying group (provided from current students). Composers must submit a portfolio – as outlined in the previous paragraph.

Commercial Music: the curriculum is for composers who can demonstrate versatility in ‘popular’ and conventional styles. Candidates must submit, by 1st November 1993, a portfolio comprising a song arrangement with ensemble and a short orchestral band work to demonstrate skill in scoring. Professional potential is looked for.

Conducting: Entrance auditions for orchestral (not choral) conductors are held in March for entry in the following September. Overseas and EC candidates – see below for other important information. The closing date for the receipt of applications is 1st February 1994.

Other subjects: two or three contrasting pieces should normally be offered, preferably works not prescribed in any current examination or college entrance-audition list.

ACADEMIC WORK

Musicianship and keyboard: tests, for all undergraduates, will include harmonisation of a melody and other suitable skills. The aim is to assess the candidate’s innate musicianship and ability to respond to teaching rather than to test developed skills. There will also be testing of the candidate’s pitch, harmonic and rhythmic awareness.

Written paper: all undergraduate candidates are required to take a written paper which comprises questions on a musical extract – harmony, tonality, motif, structure, style etc, as well as a short essay question of a general musical nature.

Mus candidates may be required to take a special paper in essay work. The Academy regrets that it cannot issue specimen papers.

Written work: all candidates (except Advanced Course) should bring a few examples of written work (harmony exercises, history of music essays etc).

CANDIDATES FROM OVERSEAS

All Western European candidates *must* attend the main auditions in December 1993. Other overseas students are strongly advised to do likewise (but see also below).

CANDIDATES LIVING IN NORTH AMERICA (CANADA, MEXICO, USA)

All candidates from North America must attend for audition *either* in London in December 1993 or in the USA (Cincinnati, Los Angeles or Philadelphia) in March 1994. However, the auditions in the USA will not be open to composers or conductors (see opposite).

Candidates wishing to take their auditions in the USA must ensure that the application form is returned to the Academic Registrar by 1st February 1994. The application fee is £100 sterling.

CANDIDATES FROM ASIA

All candidates living in Asian countries must attend for audition *either* in London in December 1993 or in early November 1993 in Tokyo, Seoul or Taipei (see below). However, these auditions will not be open to composers or conductors (see opposite).



Auditions for candidates in Asia (all courses, including Intermediate Certificate Course)

Applicants from these countries should apply as follows:

Japanese Centre: apply direct to:
University Consultants, 1-2-38-402,
Sadohara-cho, Ichigaya, Chinjuku-ku,
Tokyo 162, Japan.

Korean Centre: apply direct to:
Ye-Eum Foundation, IMI Building,
581 Chungjeong-ro 1 Ga, Joong-Ku,
Seoul, Korea 100-151.

Taiwan Centre: apply direct to:
Taipei Philharmonic Foundation
for Education and Culture,
Basement No 28, Lane 233,
Tun Hua South Road, Section 1,
Taipei, Taiwan ROC.

These applications must be received in the Asian centre concerned by the date shown on the individual application form (October 1993).

CASSETTE RECORDINGS

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Asia or North America. Tapes must be received by 1st November 1993.

Candidates who are offered a place on the evidence of a tape recording *must* attend a confirmatory audition in the *first week* of the academic year. If this is not satisfactory, these students may continue to the end of the first semester in the February; tuition fees for the second semester are then not payable.

COMPOSERS

Composers must submit a varied portfolio of their work to be received by 1st November 1993. Applicants not deemed suitable for further consideration will be given a half refund of the application fee.

CONDUCTORS (UK auditions only)

The closing date for applicants is 1st February 1994. Overseas or EC candidates may, if they wish, submit a video recording of their orchestral conducting (*not* choral) which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the March 1994 auditions at the Academy: those considered unsuitable will receive a half refund of the application fee. Video tapes must also be received by 1st February 1994.

TUITION FEES

Fees for full-time courses for 1994-5 have not yet been fully determined. As a guide, inclusive fees for 1993-4 are as follows:

Home and EC students:

B Mus: £2,770

Advanced and M Mus: £2,770

Overseas (non-EC) students:

B Mus (except Vocal Studies) £8,100

Advanced Course
(except Vocal Studies): £7,800

Vocal Studies only: £9,500

M Mus Course
(As Advanced Course – as above plus registration and examination fees).
Students pay a separate examination fee for this Course.

Intermediate Certificate Course:
£8,100

Other Fees

Application Fee – £40

North American Application Fee –
£100 sterling

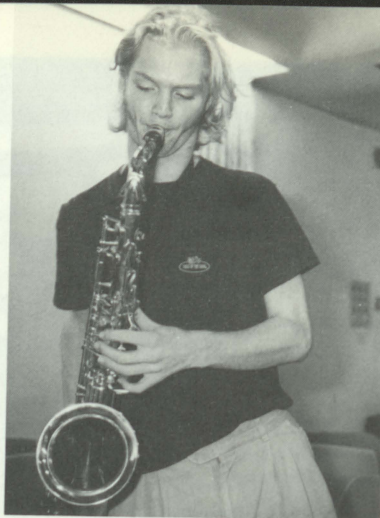
UCCA fee – this is also payable on application (form obtainable from your school, college etc.)

Late fee – £10

Audition Rescheduling Fee – £10

English for Musicians – details from the Academic Registrar

Library Deposit – £50 (refundable)



LOCAL AUTHORITY AWARDS AND GRANTS

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for the B Mus Course; 'discretionary' awards may be available for the Advanced and M Mus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local education authority as early as possible following acceptance by the Academy.

EC STUDENTS: B MUS COURSE

The British Government accepts responsibility for the payment of EC students' fees for undergraduate courses, provided that such students satisfy the normal requirements (as for British students). EC students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in an EC country.

PAYMENT OF TUITION FEES

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Home and EC students** are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EC Authorities in England that they will be

paying fees on behalf of the student, the first year's fees are due by 1st September prior to the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. In accordance with the undertaking required from students when accepting places at the Academy, fees for each year of studentship for **Overseas students** are payable **in advance** in all circumstances. Payment is due by 1st September prior to the start of the academic year or the first day of the month in which the student commences. In all cases a deposit of 25% of the tuition fee is payable by 1st April. Non-payment will mean that the student's place cannot be guaranteed.

TERMINATION OF STUDENTSHIP

Where a student withdraws from studentship, after the completion of the first two terms, one clear term's notice of intention is required. Failing this the Academy will charge one term's fee in lieu of notice.

CERTIFICATION OF FEES

All new students (other than those who have been approved for a Local Authority or EC award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

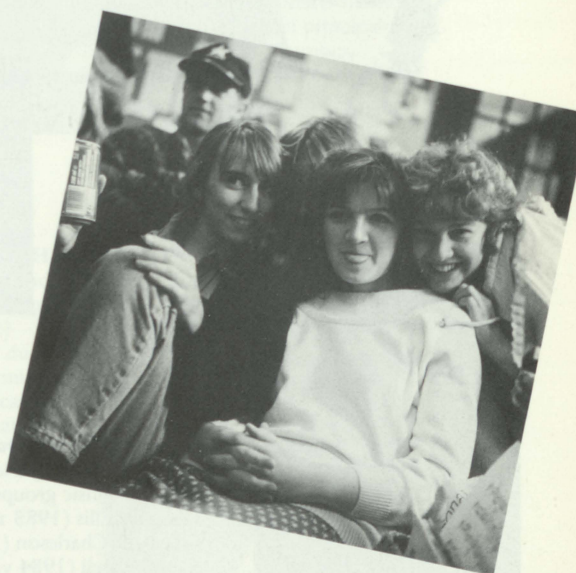
OVERSEAS STUDENTS

Fees for overseas students (except EC) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom for a minimum of three years prior to 1st

September of the year in which the course commences. Foreign (non-EC) nationals do not qualify for UK/EC status through residence in an EC country except the UK. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. In cases of doubt, the Academic Registrar can give advice. Arrangements to obtain a visa to study at the Academy must be made in good time. The Academic Registrar can write a letter of support if names and addresses of Embassy representatives are supplied.

USA STUDENTS

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Academic Registrar can supply further information concerning the GSL programme.



A GALLERY OF FORMER STUDENTS

Chris Baker



Jill Washington
(1980) soprano;
Christine in
London
production of
*Phantom of
the Opera* 1991



John Wright

Kevin Bowyer
(1982)
organist,
recitalist;
broadcaster;
solo recording
artist



Richard Houghton/BMG

Evelyn Glennie
(1985)
percussionist;
solo recording
artist,
BMG Records



Duncan Prescott
(1987) clarinetist,
chamber musician
and recitalist;
member of
Nash Ensemble



Nicholas Daniel (1983) oboist
and solo/duo recording artist,
Virgin Classics; principal oboe,
City of London Sinfonia;
member of staff, Guildhall
School of Music and Drama

Vanburgh String Quartet
one of the country's leading
chamber music groups;
Geogory Ellis (1983 *violin*),
Elizabeth Charleson (1982 *violin*),
Simon Aspell (1984 *viola*) and
Christopher Marwood (1984 *cello*)



Peter Rauter

Many famous musicians – singers, players, conductors, composers – studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over the world and become leaders in their chosen branches of the music profession. Amongst the most distinguished names are: Sir Arthur Sullivan, Sir Henry Wood, Sir John Barbirolli, Dame Eva Turner, Dame Myra Hess, Sir Arnold Bax, Eric Coates, Lionel Tertis, Frederick Grinke, Sir Clifford Curzon, Moura Lympany, Peter Katin, Denis Brain, Richard Rodney Bennett, Sir Harrison Birtwistle, Nicholas Maw, Michael Nyman, Simon Rattle, Felicity Lott, Philip Langridge and John Dankworth.

Academy students develop their musical talents in all sorts of ways. There is no room here to depict all our distinguished alumni, so the photographs on these three pages show just a handful of recent students who have entered the music profession within the last decade or so and have already made their mark.



Chi-chi Nwanoku (1981)
double bass player; recording
artist; principal artist and
soloist with the English Baroque
Soloists, Orchestra of the Age
of Enlightenment, Amsterdam
Baroque Orchestra; broadcaster



Mark Wigglesworth
(1989)
associate conductor,
BBC Symphony
Orchestra;
musical director,
The Opera Factory



Joanna MacGregor
(1983) pianist;
solo recording artist,
Collins Classics;
broadcaster



Jean Rigby (1981)
mezzo soprano and
principal artist,
Royal Opera House Covent
Garden and English
National Opera



Claire Briggs (1987)
principal horn,
City of Birmingham
Symphony Orchestra;
solo recording artist,
Classics for Pleasure



Douglas Boyd
(1980)
oboist and solo
recording artist;
founder member
and principal oboe,
Chamber
Orchestra of
Europe

Jörg Reichardt



Hanya Chlala

Andrew Manze (1987) leader, Amsterdam
Baroque Orchestra; director, Concerto
Copenhagen (Denmark) and La Stravaganza
(Cologne, Germany); solo recording artist,
Harmonia Mundi USA

Richard Hand
(1984) and
Tom Dupré
(1982)
guitar duo,
performing and
broadcasting
internationally



Gallery continues on next page

A GALLERY OF FORMER STUDENTS



Katie Vandeyk

Jennifer Stinton (1985)
flautist; solo recording
artist, Collins Classics

José Feghali (1982)
pianist and winner,
Van Cliburn
International Piano
Competition (1985);
Professor,
Texas Christian
University, USA



Suzie E. Maeder



Richard Watkins
(1982)
principal horn,
The Philharmonia;
member of staff,
Royal Academy



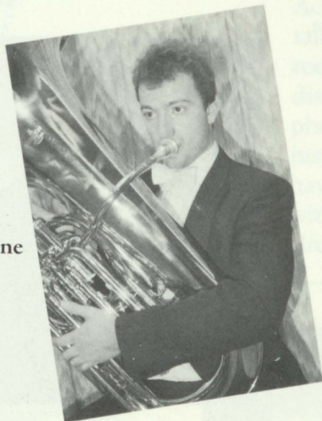
Peter Rauter

Nigel Clarke (1987)
associate composer
to the Young Concert
Artists' Trust

below:

**Hans-Peter and
Volker Stenzl** (1990)
duo pianists, multiple
international prizewinners;
recording artist,
Deutsche Harmonia Mundi

Christopher McShane
(1989) tuba player,
Royal Philharmonic
Orchestra



Rachel Gough
(1988)
principal bassoon,
BBC Symphony
Orchestra



Susan Bullock
(1983) soprano;
principal artist,
English National
Opera



Gabrielle Lane
(1983) saxophonist;
recording artist;
member, the
Fairer Sax



STUDENTS' UNION

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union.

The Students' Union Executive Committee consists of eight elected officers, each with a specific post. These are: President, Vice-President, Treasurer, Social Secretary, Welfare Officer, Publicity Officer, Sports and Societies Secretary and Charity Secretary. The Committee meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration and representing the students in various official meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings. The RAMSU is affiliated to the NUS, and so has access to NUS resources, including free legal advice to all students.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights and also holds Grand Balls in the Summer and at Christmas. The Union also arranges screening of one or two films each term for a small entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against other London music colleges and occasionally against the London orchestras. There is also a cricket team in the summer, and occasionally tennis matches are arranged against the staff in nearby Regent's Park.

SUPPORT GROUPS



The RAM Foundation actively administers the funds for student bursaries and scholarships. These funds have been substantially provided over the years by public subscription and private donation.

Chairman: The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

The Committee of Development comprises Mr George Nissen CBE (*Chairman*), Mr David Brewer, Mr Sam Gordon Clark, Mr David Marlow, Mr John Reizenstein and Mr David Scroggie, and works closely with the Development Office to seek recurrent funds to help underwrite the Academy's educational plans – including sponsorship for musical events and new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes the *Diary of Events*, regular Newsletters and the bi-annual *RAM Magazine* and co-ordinates all fund-raising events.

Director of Development:
Peter Shellard BA

SUPPORT GROUPS

The Friends of RAM aim to involve interested members of the public in the Academy's musical and social life. There are over 500 supporters who have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 071-935 1665).

Chairman: Philip Feakin

The RAM Guild, founded in 1988 draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. Like the *Friends*, it supports student performances and activities and has its own special events and receptions.

Chairman: Christopher Morris FRAM

The RAM Club, founded in 1889, promotes social activities among those who are, or have been, connected with the Academy. There are 1,600 members. Meetings – social and musical – are held periodically, and the *RAM Magazine* is sent to all members. Students are especially welcome. The Club affords members opportunities to meet professors and other Club members on a social level, as well as to attend courses given by international artists. Further particulars may be obtained from the Honorary Secretary of the Club, at the Academy.

President: Joy Mammen Hon RAM

BOARD OF DIRECTORS AND GOVERNING BODY

President

HRH The Princess of Wales

Directors and Members of the Governing Body

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Lynn Harrell Hon RAM (*Principal*)

The Lord Armstrong of Ilminster GCB,
CVO, MA, Hon FRAM

Robert Carnwath QC

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(*King Edward Professor of Music,
King's College, London*)

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Secretary to the Governing Body

Patrick Maddams BA (Econ)

Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative





Royal
Academy
of
Music



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The Strand
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Tel 071-836 5454

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